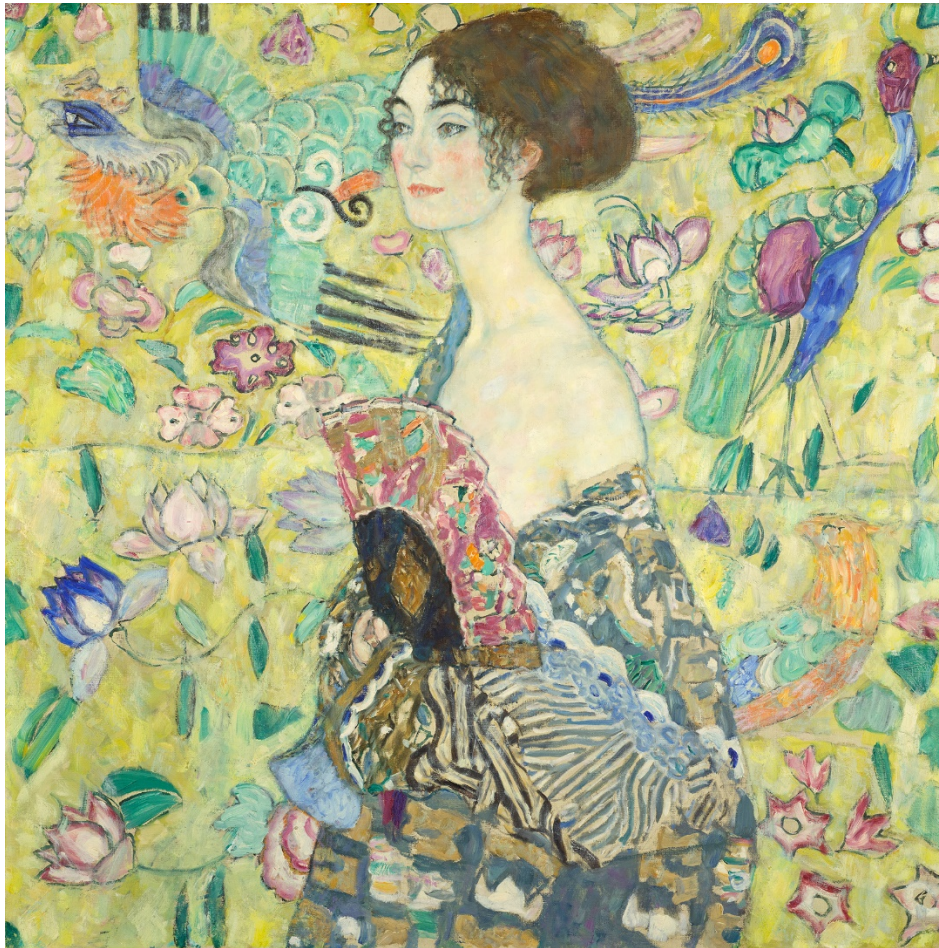


## LADY WITH FAN GUSTAV KLIMT'S LAST WORKS

Upper Belvedere  
25 March 2021 to 13 February 2022



Gustav Klimt, *Lady with Fan*, 1917-18  
On loan from private collection © Belvedere, Vienna, Photo: Markus Guschelbauer

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**Her head raised high, her gaze self-confident: Thus we encounter Gustav Klimt's enigmatic *Lady with Fan* at the Belvedere, on display in Vienna again after a century. The artist's last portrait impressively demonstrates how the final phase of his art continued to be bold and independent. Klimt absorbed expressive elements from the avant-garde artists of his day, while still remaining true to his own style. The Belvedere is devoting a special exhibition to these new beginnings in the final years of the iconic painter.**

*CEO Stella Rollig: "An artist's last works are always surrounded by a special aura. And *Lady with Fan* and *The Bride* are no exception. Seeing what presumably would have been the two final paintings to experience the painter's touch before his death reunited after more than a century makes the exhibition the must-see of this spring."*

The portrait *Lady with Fan* was painted during the course of 1917. When Klimt had a stroke on 11 January 1918, leading to his death on 6 February, the painting was almost finished. It was not a commission but a variation on Klimt's favorite theme: the Viennese beauty.

## KLIMT'S LAST WORKS

Shortly after Gustav Klimt's death in 1918, a photograph was taken in his studio. It shows two paintings on easels: *Lady with Fan* and *The Bride*. While *The Bride* has been on loan to the Belvedere since 1971, *Lady with Fan* was last exhibited in Vienna in

1920, and has not been on public display since 1994. It is precisely these two paintings that are now presented together again after over a century.

Shown with a selection of other unfinished works, these late iconic paintings encapsulate the final development of Gustav Klimt's art. In their various stages of completion they provide deep insights into the artist's working process. The style of Klimt's late work reflects his response to artists like Van Gogh, Matisse, Gauguin, and the young Expressionists. He absorbed elements like the vibrancy of the colors and the open, sketchy brushwork to achieve an expressive visual language.

Although the artist stopped using metal leaf in his last paintings, he remained true to the formal accomplishment of his Golden Period: the reinterpretation of the picture as a material object in the sense of a precious jewel. In his late work Klimt did not try to conjure this impression so much through the allure of the artisanal effect. Instead, he sought a more expressive visual language that conveys an emotional, positive, and life-affirming attitude.

Curator Markus Fellingner: *"It is surprising that a painting with such vivid colors and sizzling eroticism was created by a melancholic who lived a secluded life. But Klimt practiced painting as a healing balm against life's adversities. The fact that he painted such pictures in the middle of World War I was—and is—frequently regarded as decadent. But Klimt saw his role not in criticizing conditions but in countering grim reality with a vision of all that is beautiful in life: colors, harmony, love, eroticism."*

Part one of the exhibition shows *Lady with Fan* in the context of Gustav Klimt's late unfinished works including *The Bride*, *Amalie Zuckerkandl*, *Adam and Eve*, and *Lady in White*. In October the exhibition will be adapted and a further component added. The new chapter will examine Klimt's interest in East Asian art and highlight how these

influences are reflected in his work. *Lady with Fan: Gustav Klimt's Last Works* conveys how, shortly before his death, the painter was entering a new artistic phase.

#### **LADY WITH FAN: PROVENANCE**

*Lady with Fan* was shown in 1920 at the Kunstschau in Vienna, on loan from the industrialist Erwin Böhler. That same year it was transported to his brother Heinrich Böhler in Switzerland, where it remained in the family until the 1960s. Temporarily part of the Rudolf Leopold collection, since then the picture has had various private owners. It was shown at a public exhibition in Tokyo in 1981 and in Krakow in 1992. It will now be presented as a loan in a two-part special exhibition at the Upper Belvedere.

## BIOGRAPHY

1862 – Gustav Klimt is born on 14 July in Baumgarten bei Wien (now in Vienna's 14th district), the first son of the self-employed engraver, Ernst Klimt senior.

1876–83 – Klimt studies at the Vienna School of Applied Arts. Around 1880, he starts collaborating with his younger brother Ernst and Franz Matsch and together they complete major commissions until 1892. First independent commissions for wall and ceiling paintings as well as for Martin Gerlach's *Allegories and Emblems*.

1886–88 – Ceiling paintings in the staircase of the Burgtheater

1890–91 – Paintings for the spandrels in the staircase of the Kunsthistorisches Museum

1892 – Death of Klimt's father and brother Ernst; Klimt is plunged into a crisis lasting several years

1894 – Commission for the ceiling paintings in the Great Hall at the University of Vienna (Faculty Paintings), shared with Franz Matsch; thereafter Klimt's cooperation with Matsch gradually winds down

1897 – Klimt is a founder member and the first president of the Vienna Secession (Vereinigung bildender Künstler Wiens, Secession). Klimt develops into an uncompromising avant-garde artist.

1898 – Klimt first spends part of the summer in the Salzkammergut with the family of his close friend Emilie Flöge.

1899 – Birth of Klimt's first children Gustav Ucicky and Gustav Zimmermann

1900 – Start of the controversies about the Faculty Paintings. Gold medal at the Paris World's Fair for the Faculty Painting *Philosophy*. Klimt first experiments with gold leaf in his painting *Judith*, which he completes in 1901.

1902 – Beethoven Exhibition at the Secession. In the previous year, Klimt paints the *Beethoven Frieze* for this show.

1905 – The Klimt Group leaves the Secession following long disputes.

1908 – The Klimt Group organizes the Kunstschau exhibition. Klimt first shows *The Kiss*, which the Austrian state purchases for the Moderne Galerie at the Belvedere.

1909 – The Klimt Group organizes the International Kunstschau. A long trip to Paris, Madrid, and Toledo. Klimt moves away from using metal leaf in his paintings and, in subsequent years, develops the vibrant style that characterizes his late work.

1911 – Completion of Klimt's mosaic frieze for Palais Stoclet in Brussels. Klimt moves into his secluded garden studio in Feldmühlgasse 11 in Vienna's district of Hietzing. He withdraws more and more from public life. Klimt now only exhibits his paintings abroad.

1914 – Start of World War I

1918 – On 11 January, Klimt has a stroke. He catches pneumonia and dies on 6 February.

## EXHIBITION PROGRAM

Even though our museums have opened their doors again, we currently cannot allow group tours in the exhibitions – such a pity! We look forward even more then, to welcoming you back soon to our on-site guided tours and workshops!

In the meantime, we'll stay in touch via our numerous digital services  
(<https://www.belvedere.at/en/digital-start>)

Please find updated information about our on-site program on our website:  
<https://www.belvedere.at/en/on-request-groups>

Let's keep the conversation about art going – and stay healthy!

## GENERAL INFORMATION

<b>Exhibition Title</b>	LADY WITH FAN. GUSTAV KLIMT'S LAST WORKS
<b>Exhibition Dates</b>	25 March 2021 – 13 February 2022
<b>Location</b>	Upper Belvedere
<b>Exhibits</b>	6 Paintings 8 pages with original sketches from the sketchbook Prints of two destroyed late works Photography's
<b>Curator</b>	Markus Fellingner
<b>Exhibition Management</b>	Werner Sommer / Monica Strinu
<b>Art Education</b>	Belvedere's Art Education T + 43 1 795 57-134   M <a href="mailto:public@belvedere.at">public@belvedere.at</a>
<b>Opening Hours</b>	Tuesday to Sunday 10 am - 6 pm (Monday only open on holidays)
<b>Entrance Tickets</b>	Regular Upper Belvedere € 16,00
<b>Press Contact</b>	Press Belvedere Prinz Eugen-Straße 27, 1030 Vienna T +43 1 795 57-177 M <a href="mailto:press@belvedere.at">press@belvedere.at</a>

*The press release as well as high resolution press photos are available at [belvedere.at/en/press](http://belvedere.at/en/press) for download.*

**#DameMitFächer**